

A GUIDE
TO
THE ART SECTION
PRINCE OF WALES MUSEUM OF WESTERN INDIA

BY

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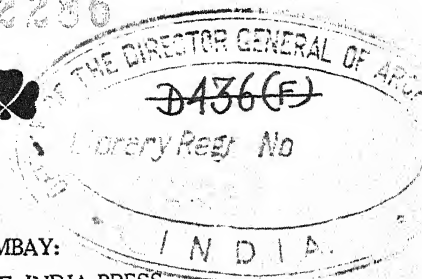
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“ A thing of beauty is a joy for ever.”—KEATS.

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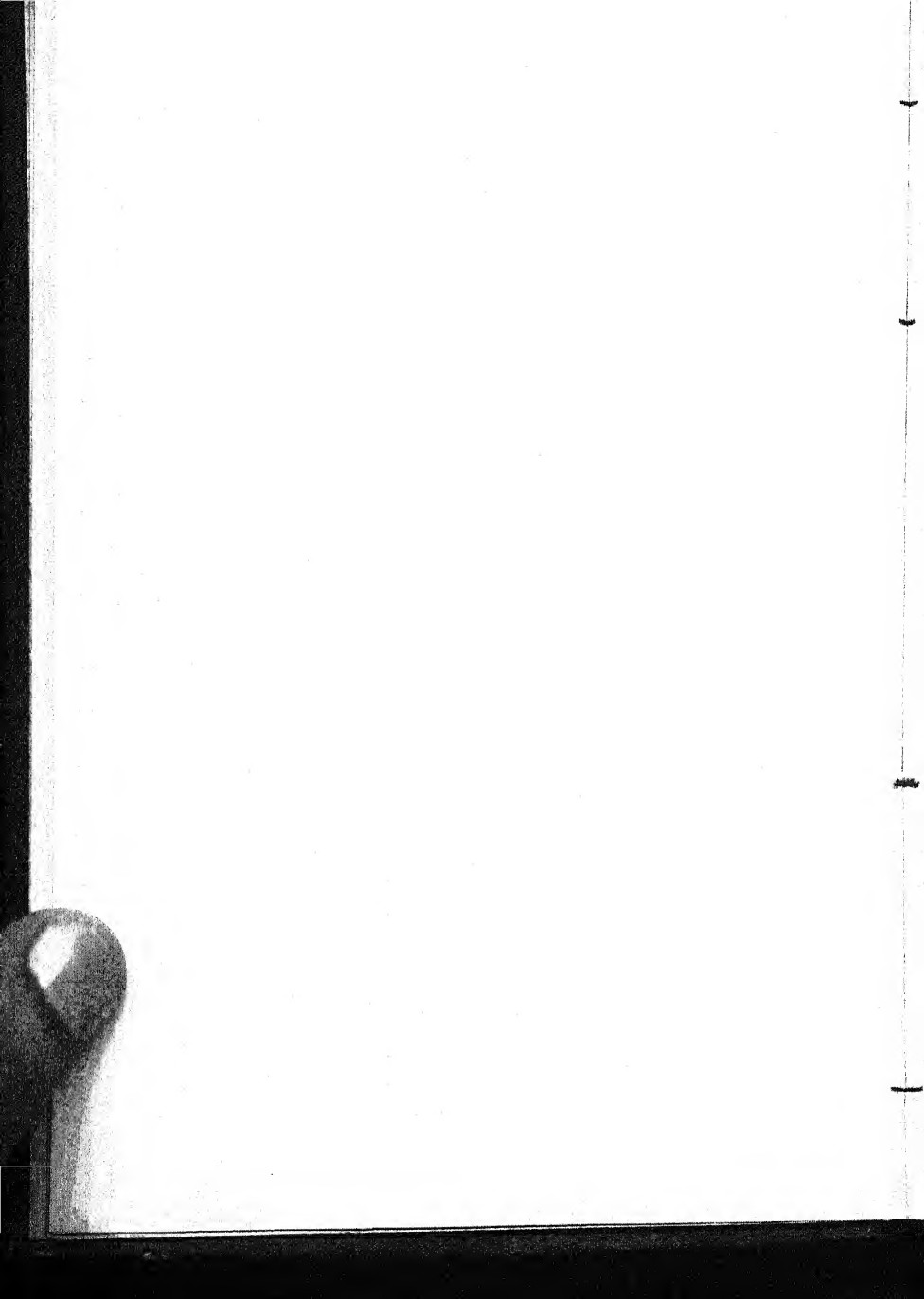


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PREFACE.

This short guide to the Art Section of the Prince of Wales Museum of Western India aims at conveying in a handy form information not readily accessible to the visitor. It in no way claims to be authoritative on all the very Cosmopolitan series of exhibits ; but an attempt has been made to collect and collate accurate though not exhaustive information descriptive of the best of these. It is hoped in a subsequent edition, to enlarge on some of the exhibits which necessarily receive very brief mention here, and to correct any errors which may inadvertently have crept into a work covering so large and varied a field of research. I would thank Mr. G. V. Acharya for assistance in the section of Indian Deities, Mr. S. H. Prater for hints on Natural History, Mr. R. G. Gani for translating the Persian and Arabic inscriptions and Mr. D. P. Moos for his help in connection with the Indian Armour.

INDIAN ART.

The present is a time of lively progress in art, as the visitor to India will easily discover for himself. The wonderful excavations by the Archæological Department in Sind bid fair to antedate our knowledge of Indian Art by many millenniums, and must tend greatly to modify the existing histories of this subject ; while the vigorous public interest in art which has become prevalent in India has converted "the Indian Art Renaissance" as it has been called, into something more than a mere figure of speech. This growth of interest in Indian Art is of very recent origin ; Mr. E. B. Havell is frequently mentioned as the man who in the first place "started the ball rolling" by his well-known books, which reawakened interest in the Art of Ancient India. But in fixing dates in this matter it would be safe to say that the inauguration of a School of Art in India (1854) was one of the first outward and visible signs that Indian Æsthetics and Art were to be encouraged once more after the dreary dearth of patronage which followed the palmy days of Shahjahan. In 1854, the "Sir J. J. School of Art," now the most comprehensive School of Arts and Crafts in India, was started on a very modest scale, through the liberality of the late Sir Jamsetji Jeejibhoy, first baronet, in Bombay ; and soon other Government Art Schools were founded in Lahore, Calcutta, Madras and Lucknow.

Facts like these will be sufficient to apprise the enquirer, who may already know something about Indian Art, that the difference in the conditions which exist in the India of to-day as compared with those in the distant Past is in some respects comparable to that between Hellenic Art and the "Art Nouveau" of Europe ! When one examines the paintings and sculptures of the Ajanta Caves which were produced during the first six centuries of the Christian Era, or allows one's imagination to run riot among the marvellous

rock-cut temples of Ellora one can easily visualise ancient Buddhist and Hindu India as a vast Museum of Painting, Sculpture and Architecture. Even though Indian History between the tenth and the sixteenth centuries is almost completely silent on the practice of the Fine Arts for six hundred years, the Pageant of Indian Art is continued for us by the study of the Mahomedan revival, the flourishing period of Moghul Painting, and its parallel Rajput, or—as some prefer to term them—Hindu Schools. The glowing phases of Indian Art at which we have glanced have been periods in which—as in Europe—the patron played his part as strenuously as the artist played his. Shahjahan was able, we are told, to employ 20,000 men to build the Taj Mahal, and to spend enormous sums merely upon the scaffolding for the building—to say nothing of what was expended upon that most wonderful monument itself, facts which illustrate the achievements of the “gorgeous East” in the seventeenth century, and seem also to limit the possibilities of attainment in the prosaic Present. But having once succeeded in mentally adjusting these historical values, which are so palpably defined, the visitor to India will be able to realise (unless he belongs to the fortunately decreasing school of Pessimists) that Indian Art is in truth a modern actuality! It would be impossible within the scope of this brief survey to give even the most cursory description of the strange and complex beauty of the various Schools of Ancient Indian Painting. Varied though they are, through them all runs that highly individualistic point of view which seems to unite Buddhist Painting, Gupta Sculpture, and Moghul Architecture as links in no common chain. The hall-mark of India is indelibly stamped upon her artistic monuments, in spite of certain eclectic influences. It is only when we approach nearer to the present day that the current coin of Indian Art appears to be *noticeably* mingled with the alloy of “Foreign Influence.” However, in Indian villages of the remoter districts, in some of the

Indian Art Schools, and in Indian Art Exhibitions, this fundamental and distinct point of view which is so fascinating, so characteristically Indian, still exists—though always unorganised, and often unrecognised. Acquaintance with the country will make this miracle of an ancient art's survival no miracle at all, for a glimpse of an Indian Bazaar, or a view of a Religious Festival will reveal to us the persistence of this same deeply-rooted national viewpoint which permeates the domains of religion, literature and popular belief.

In Europe the vanishing Art Patron of the Middle Ages was partially if far less elastically replaced by the mobilised art patronage of the Academies. But in India both Academies and Salons are absent, and the small but lively Art Societies are the chief points of focus for anything like organised effort in the Fine Arts. The Simla Fine Arts (the oldest), the Bombay Art Society (the largest) and the Art Societies of Calcutta, Madras, Andhra (Southern India), Delhi, Naini Tal, Hyderabad and others hold annual exhibitions of pictures, sculpture, architecture and photography. Public opinion in Art is chiefly *felt* in India to-day in Bombay and Western India, which may well be termed the cockpit of controversies on this subject, and where public interest is really strongly developing. Bengal is still the spiritual home of "Belles Letters," and the excellent books on art which emanate from that poetic Province demonstrate the interest of at least the intellectuals in the subject; while the paintings of Avinandranath Tagore, Nand Lal Bose, and others are justly celebrated in India and Europe. These are main and easily attainable channels of Art Culture in India to-day. It is in the backwaters—those still reaches, untroubled by the ripples of Modernism—that the active but inarticulate Art of India most widely, if silently, manifests itself. Not everyone—indeed very few Europeans—can find their way into the deep jungles, to track to his haunt in the forests of Kanara, or on the plains of Sind, or in the remoter regions of

Southern India the true survivor of the artist-stock of Ajanta. The beautiful products of these hidden and humble but highly talented men and women (so inevitably exploited by the middlemen) can only be seen within the towns (ivories, woodcarving, embroideries, etc.) ; where they can be purchased at five, eight, or ten times the price which the patient genius who executed them received for the work. Hence the value of the Indian Art Schools as hunting grounds for the seeker after Indian talent, for an Art School naturally acts as a magnet to the more ambitious of the fraternity of the indigenous artists of India. In the Bombay School of Art, for instance, are congregated about six hundred Indian students of Mural Painting, Portrait Painting, Designing, Modelling, Carving, Brass and Iron Work, Engraving and Architecture. Even if one is inclined to endorse the fierce disapproval of Art Schools (as a genus) by such determined critics as Segantini, the artist, or George Moore, the writer, it is still essential to pay these centres of juvenile talent a visit if one would understand the trend of the Indian genius in the arts and crafts to-day. Such a visit has converted many a pessimistic theorist into a practical optimist as to the future of Indian Art.

As to those present-day controversies on Indian Art which are so strongly agitating the public in Western India, and distracting the learned of Bengal and Madras—the most casual visitor to some of the centres of art education mentioned will probably discover that there is but *one* controversy on Art. The Western stranger in India of course wants to see Oriental Art, which so far as painting is concerned, he does not very often buy—unless it carries a date with it ! On the other hand the Indian patron often prefers Western pictures and portraits. So the Indian artist (after the approved manner of his kind the world over) paints for preference work that is wanted, and ignores the accusations of those who have recently

INDIAN ART.

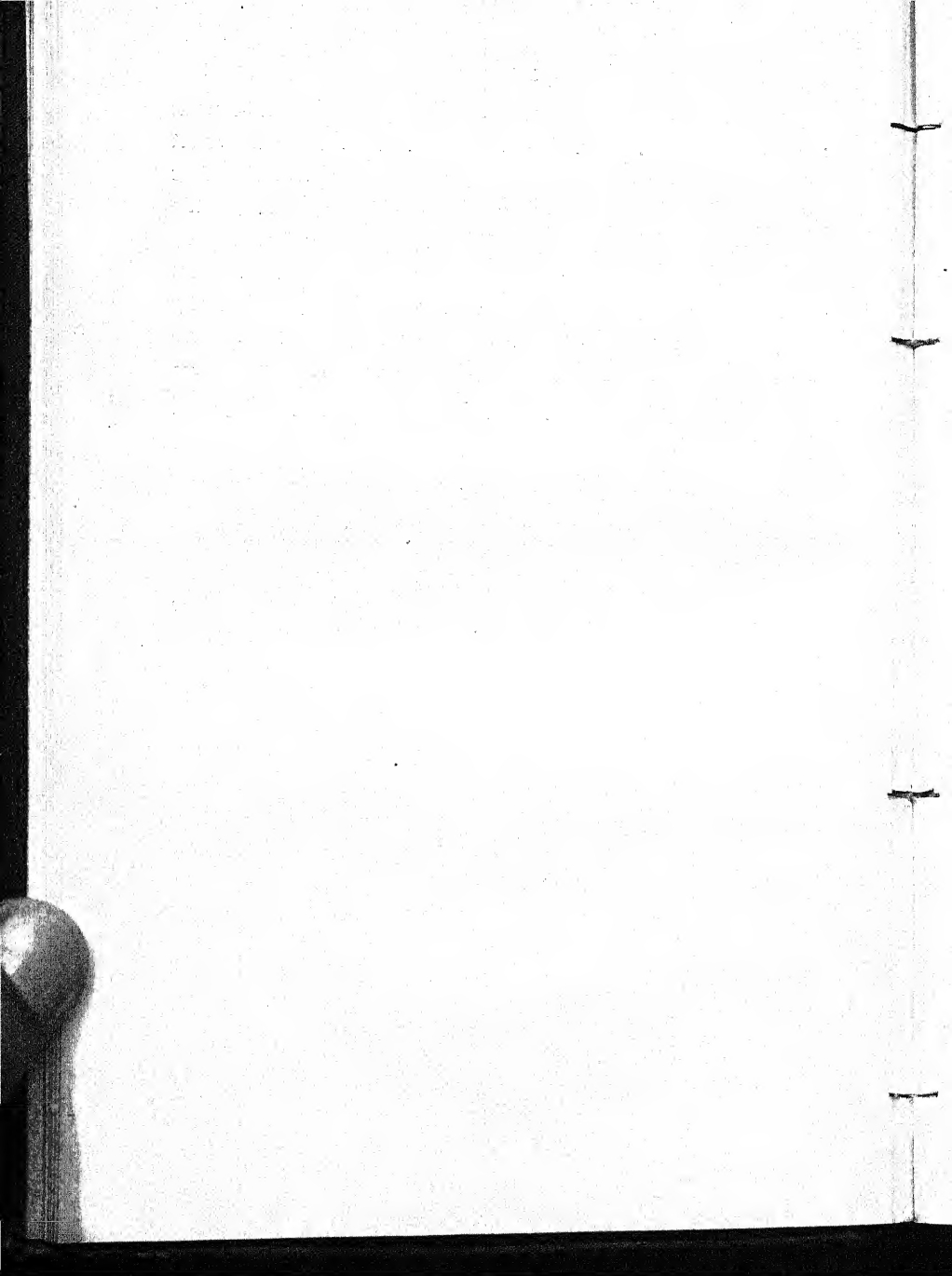
discovered that an Artist if he happens to be Indian *must* paint in "Indian Style." The issue between these two—the silent ability of the Indian Artist *versus* his extremely voluble public critics will amuse, if it fails to instruct, the casual enquirer. To the artists, however, such a controversy—as every artist knows—may easily reach a point at which it adds one more burden to the shoulders of those whose calling is already—in India especially—sufficiently onerous. Such being the case the best and most sympathetic course is to recall and apply the Poet's tribute to wise Sir Joshua Reynolds:—

“When they talked of their Raphaels, Correggios, and stuff,

He shifted his trumpet, and only took snuff!”

W. E. G. SOLOMON.

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HISTORY OF THE MUSEUM AND ITS ART SECTION.

MANY years ago the Government of Bombay had been collecting specimens of Art and Art Crafts and assembling these in the Sir J. J. School of Art (Hornby Road) in the charge of the Principal of the School Mr. John Griffiths until a public Museum should be built for the accommodation of art treasures. In 1904 a Committee was appointed to consider the whole question.

The Committee decided to give effect to the plan of building a Museum as Government had already a collection in the Sir J. J. School of Art.

In 1905 their Majesties (then Prince George and Princess Mary of Wales) visited India, and to commemorate their visit it was resolved to commence to build the projected Museum. The present building which was designed by the late Mr. George Wittet, F.R.I.B.A., was the outcome of all these efforts. The Museum was finished in March 1921, and during the war was utilised as a Hospital. The formal opening took place on the 10th January 1922 when Lady Lloyd presided at the opening ceremony.

Government purchased in 1915 a valuable collection of pictures and works of Art from Mr. P. Mawji for a sum of Rs. 1,42,500 towards which Government contributed Rs. 56,000. This collection was stored in the Town Hall and was removed to the Museum early in 1921.

The major portion of the Art Section consists of the splendid bequest of the late Sir Ratan Tata to the Museum made in the following terms :—

“As regards the Art Collection in the said Tata House and the Art Collection in my house at Twickenham in the county of Middlesex in England known as York House, the same shall be given after my death to the Prince of Wales Museum at Rampart Row in Bombay if the authorities take up the same and undertake to maintain the same at their own expense by providing a separate block in respect thereof and calling it THE RATAN TATA ART COLLECTION. As regards the Art Collection in the Tata House, however, if my wife chooses to keep the same in the Tata House the same shall not be given away to the said Museum till after death or re-marriage of my said wife or till she shall have surrendered her interest therein.”

The bequest was gratefully accepted by the Chairman and Board of Trustees of the Prince of Wales Museum.

Lady Ratan Tata instead of availing herself of the clause which entitled her to retain the Tata House collection during her life-time most generously decided to waive her right, and the collection was installed in the Prince of Wales Museum in 1921.

The collection thus happily brought together in Bombay contains examples of Ivory work, Jade, Indian bronzes, lacquer, Bidri work, Indian and Japanese fabrics, Armour, Pictures, Miniatures, Statuary, Porcelain, Oriental and European vases, Eastern manuscripts, Gems, etc. It was largely accumulated in India and it will be a source of general gratitude to the memory of the

distinguished collector, in whom the connoisseur could not oust the patriot, that after its sojourn at York House the collection should have safely come back to its Indian Home.

The valuable examples of European painting will be greatly appreciated by Indian students of Art, who have hitherto been unable to see examples of the world's Masters without crossing the seas. The centralisation of such a picture gallery in the Prince of Wales Museum of Western India supplies a long felt public want. Nor need it be feared that the influence of this collection will have any but beneficial results on Indian Art. The character of the latter is too deeply rooted in the National soil and consciousness to lose its own unique individuality. Indian students will be fortified by serious study of these works, with the strength that nothing but knowledge can give. We may safely trust the artistic genius of the people to absorb what would be useful and to reject what would be inimical to its fuller development.

At present the Art Section consists, of the following collections :

1. The Sir Ratan Tata Art Collection.
2. The Sir Dorab Tata Collection.
3. The Collection purchased by the Trustees of the Prince of Wales Museum, namely, Relics of the Maratha Kings, pictures, etc.
4. The School of Art Collection.
5. The Sir Akbar Hydari Loan Collections of Indian pictures.
6. Presentations by various donors.

ITINERARY.

On entering the Museum Compound by the Western gates one sees in the centre of the garden a statue of His Majesty King George V (when Prince of Wales) by Mr. George E. Wade. The statue was presented by the late Sir Sassoon David. The panels of the pedestal on which the statue stands represent the landing of the Prince of Wales on Indian shores, and the laying of the foundation stone of the Prince of Wales Museum.

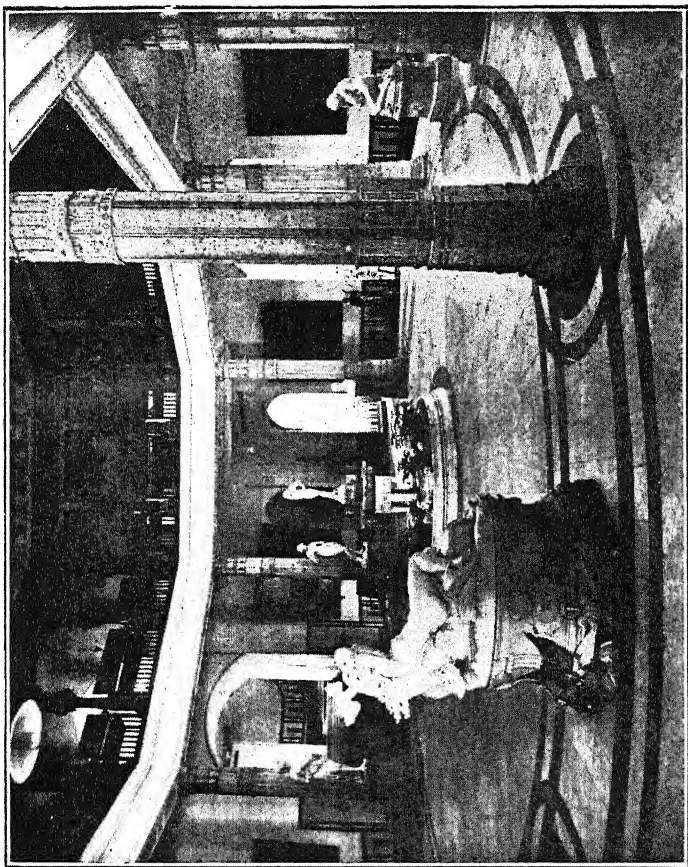
The Compound in which the Museum now stands was formerly known as the Crescent. The lawn is surrounded by bottle-palms, and has an Aricaria tree as a prominent feature. The South-East Wing, which had a wild growth some years back, has now been converted into a flower garden with a drinking fountain in the centre. On the Northern side of this part of the garden there are flower beds, the products of which are sold to the public. Beyond these is a fernery and nursery in which varieties of pot-plants such as palms, rose-trees, crotons, ferns, etc., are kept for sale.

The Trustees sanctioned the formation of a sand pit on the North-Western side of the grounds for the benefit of the children. The two plots at present occupied by the South-East and North-West Wings respectively were not intended originally to be part of the garden ; they were set apart for the building of two wings one of which was to be for the Natural History Section, and the other for the Industries and Arts and Crafts Section.

Along the drive from the western side there is a large and beautiful bronze statue of " Kwannon*" ; another of Buddha meditating and other garden statues all the gifts of Lady Ratan Tata.

* In Japan, Kwannon is honoured as the white-robed Goddess of Mercy. The Hindu divinity Avalokitesvara, 'the looking-down sovereign,' is identified with this Goddess, who is capable of appearing in various forms: male and female, human and animal, and always ministering to a suffering creation.

— *Decorative Motives of Oriental Art* by K. M. Ball.



The Entrance Hall and Sculpture.

VESTIBULE.

The vestibule leading to the main hall of the Museum has a bust (by the late Mr. Hamo Thornycroft, R.A.) of Baron Lamington, G.C.M.G., G.C.I.E., Governor of Bombay, 1903-1907, presented by the late Sir Currimbhoy Ebrahim, Bart., in appreciation of his Lordship's efforts for the successful production of a scheme for the present Museum. There is a magnificent teak-wood cabinet designed after the style of Birbal's palace at Fatehpur Sikri (executed by Gall) lent by Sir Dorab Tata. The two bronze lions at the entrance to the main hall and other bronzes, and the pictures hung on the wall are part of the Sir Ratan Tata Art Collection. Four ornamented brass doors and the marble screens are from the Museum of the Sir J. J. School of Art, Bombay.

THE MAIN HALL.

In the centre of the hall is a fountain on which is mounted a marble figure of "La Source," a transcript in marble of Ingres' picture in the Louvre. Behind this are two large life-size statues of "Venus Emerging from the Bath" (After Canova) by T. Gibson, R.A., and "Psyche," by J. Macdowell, R.A.

The bust of Napoleon on the right and that of Princess Borghese (by Canova) on the left, are presented by Sir Dorab Tata. The statues of "Galatea" and "Eve" are examples of contemporary Italian sculpture. A small bronze bust of Eliza Macloghlin is by Mr. Alfred Gilbert, M.V.O. Besides this there are two bronze statuettes of an "Athlete," and a Chinese bronze "Beggar"; another small wooden Chinese statue also represents a beggar in a sitting posture, with a bowl in one hand. The remainder of the bronzes are incense burners and ornamented lotus stands.

Two large noteworthy pictures are seen on either side of the entrance to the main stairs. One is entitled "The Poor House

STAIRCASE.

in Volendam (Holland)" by John Quincy Adams and shows life-size figures with a realistic lighting effect ; the scene being the death of a child ; the other—" Hay Cart and Oxen " by S. Bisbing—is so drawn in perspective that the cattle seem to be looking at the spectator when the picture is viewed from any angle. The two large pictures facing the Brahmanical Gallery are landscapes by J. Grimmer ; in one of them robbers are seen waylaying Devotees going to a shrine, and in the other Police authorities are shown as detecting the criminals. Other pictures in this Hall are a copy of the " Fisherman presenting a ring to the Doge of Venice " (after Paris Bordonne) ; a " Dutch River Scene " (by H. Liesegang), etc.

STAIRCASE.

We now ascend the stairs to reach the main exhibits of the Art Section. On the second landing opposite the Sir Currimbhoy Ibrahim Galleries a ceiling known as the " Konkar Wada Ceiling," from Poona, belonging to the old Maratha Chiefs is suspended. The planks of the ceiling are carved in patterns and on the top of these are placed " ogee " forms to cover the planking. This ceiling has historical value, and exemplifies the old method of using this distinctive design. Continuing to ascend the stairs we see on the right hand wall several prints and aquatints of Bombay from the beginning of the 19th Century. Above the staircase is a panoramic view of Bombay ; No. 209 shows a Jain temple at Paidhuni. It is interesting to note that this temple still exists. No. 207 depicts a view of the Wellesley Monument now opposite the Town Hall. No. 210 depicts robust types of Indian women at their work of grinding corn ; this print is dated 1860. One can hardly realise that No. 201 depicts Bombay Harbour in 1826 ! In No. 200 we see a familiar view at Kalyan (near Bombay) which none should miss whilst travelling to Poona. No. 199 gives a very

CIRCULAR GALLERY.

interesting view of the old Bombay Fort (now vanished). No. 198 shows us the fishing boats of the period. Nos. 211, 212, 208 depict the Ellora Caves near Aurangabad, the Elephanta Caves near Bombay, and the Karla Caves respectively. No. 214 shows the ancient Ambar palace at Jaipur which was then in its glory. This palace is now in ruins and the present city of Jaipur is built seven miles away from it. No. 206 is a very interesting picture of Holkar's Camp. On the left hand side of the staircase are other pictures of the Elephanta Caves.

CIRCULAR GALLERY, (Relics of Maratha Kings, etc.)

At the head of the stairs we enter the Circular Gallery of the Art Section. When the Museum was started in 1921 this Gallery had only eight cases which contained Relics of the Mahratta Kings. The sixteen cases along the railing contain exhibits from the Sir J. J. School of Art, which is the largest Art School in India. These cases have exhibits of pottery, bronzes, gold, silver, enamels, ivory, and sandal-wood carvings. Besides these exhibits which are displayed in this gallery there are many other exhibits packed in cases which are awaiting exhibition for want of space. These exhibits were purchased by the Government of Bombay and presented to the Prince of Wales Museum.

Among the Maratha Relics there are some exhibits of great interest.

Case No. 1:—The historical exhibit No. 2 (Breast Plate) consists of four pieces and belonged to Pratapsing who defended Chitor against Akbar in 1560. Akbar seeing the great valour of his enemy raised a monument in his honour.

No. 14: An old saree belonging to the wife of Nana Fadnavis. The antique workmanship is no more to be found, at the present

time. The weaving is very fine and the material is a delicate Dacca Muslin with gold printing of leaves and dots.

No. 9: A Calico Printed Turban. This Turban, though not of high artistic merit, has considerable significance as this was the head-dress presented by the Raja of Satara to the Peshwas, as the rulers of Poona were called.

Case No. II :—The Most interesting exhibit in this case is the white Dacca Muslin Robe of the Peshwa, Nana Fadnavis. The circumference of its skirt is $48\frac{1}{2}$ feet ; yet it weighs only 1 lb.

Case No. III :—Here are two other Dacca Muslin exhibits worth noting. No. 1 is a heavily pleated dress of a Dancing Girl obtained from Satara. It will be interesting to note that the circumference of the skirt is 157 feet ; the amount of material in the dress did not in any way inconvenience the dancer owing to the lightness of this exquisite fabric. No. 11 shows a robe of the Peshwa which has been stained with yellow at the time of the Ranga Panchami festival.

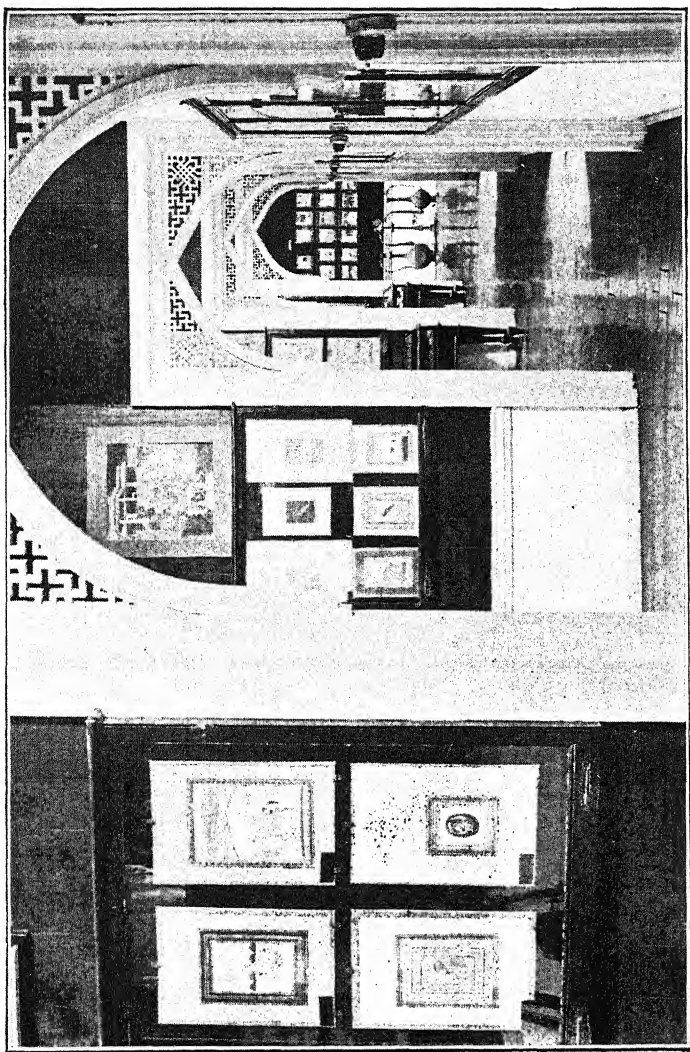
Case No. IV :—No. 1 : A Dacca Muslin robe of the Peshwa, Nana Fadnavis, as in Case No. II.

No. 4 : A padded coat or chilkhat of Shivaji. This Coat is padded with cotton and has a covering of Kinkhab. It weighs 28 lbs. and one wonders how this famous Maratha King could ride comfortably with this garment on, when engaged in war, seeing that he is described as of slight build.

No. 6 : A pair of Gauntlets belonging to Shahu.

No. 14 : A pair of Gauntlets of Shivaji (1670).

No. 8 : A Chilkhat or jacket worn as armour.



View of Gallery No. IV (Indian Pictures).

CIRCULAR GALLERY.

Case No. VII :—No. 8 : A robe of the goddess Bhawani. A Temple of this Goddess is at Satara. Shivaji was a great devotee of the Goddess and had this robe specially made for her. The Maratha King named his celebrated sword after her and this sword is said to be kept in the goddess Bhawani's Temple at Satara, and is displayed to pilgrims.

Nos. 4, 5, and 6 are Satara Darbar Carpets. No. 4 shows a piece of calico printing done with the old indigenous dyes, not very extraordinary in itself ; but the art of weaving with very fine gold thread the background of an exquisite calico printed design *after the printing is completed*, is wonderful. This was one of the most precious arts of India. It is regrettable that no one now turns out this kind of work ; no doubt for lack of patrons.

No. 1 : A long, narrow, gold-embroidered turban, which is said to have belonged to Shahu. It is 160 feet in length.

Case No. VIII :—No. 6 is a border of the robe of the goddess Bhawani.

No. 8 shows the "Vagh Nakh" or Tiger Claws supposed to have belonged to Shivaji with which he killed the Muslim General Afzulkhan.

The following Jade exhibits in this case are worth noting :—

No. 24 is supposed to be a mirror which was presented to a Peshwa by the Nizam of Hyderabad.

Nos. 35, 36, 37, 38, etc. : small (Attar of Roses) bottles.

No. 47 : A Jade powder Box : a beautiful gem showing workmanship of inlaid gold work.

GALLERY No. I.

Pictures and Manuscripts.

(Sir Ratan Tata Art Collection, Sir Dorab Tata's Collection and other donations.)

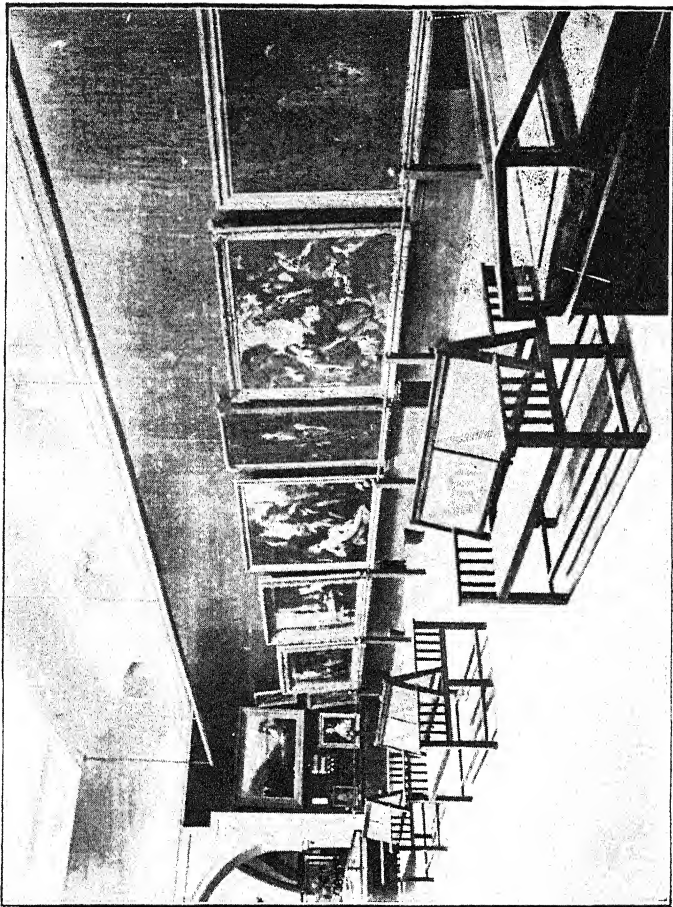
A popular Picture which takes one's eye on entering the Gallery is No. 124 "The World and the Cloister" by E. Rau. This is a clever French Picture in the realistic style of which a popular example in England some years ago was Sir Luke Filde's "The Doctor." The country maiden about to enter on her convent life, who sheds tears at the sight of the newly wedded couple, the expressions on the faces of the latter and the fine drawings of the nuns are notable triumphs of "Academic Art."

Another popular Picture is No. 131, "Children's Party." This picture is noticed by mothers and children who frequent the Museum. Every one seems to enjoy the mischief of the two sisters at tea.

No. 38 : "Half Length Female Figure," (though much restored) is attributed to Titian(?) The great Venetian Master was the pupil of Giorgione from whom he borrowed freely ; he is supreme among the Italians in colour. Ruskin says, "There is a strange undercurrent of everlasting murmur about the name of Titian, the deep consent of all great men, that he is greater than they."

No. 103 : "Lady Ratan Tata" by the late J. J. Shannon, R.A.

No. 20 : Carlo Maratti's "Venus and Adonis," is a good example of the work of an artist who became Court Painter to Louis XIV and whose work was admired by Reynolds. In spite of its somewhat superficial drawing and colouring, the picture tells its legend



View of Picture Gallery No. 1.



well. The youth bound for the chase with his bowspear and hound; the persuasive Cupid who tries in vain to detain him ; and the sleeping goddess, a daintily painted nude, are treated with facile charm. The story tells us that Venus was infatuated with Adonis who neglected her for the hunt and was at last (to her great grief) killed by a boar.

No. 165 : "Family Group" (presented by Mrs. V. N. Cama) was painted by an English artist named Barlow, in 1862. What a singular contrast the old dress of these individuals shows to that of modern Parsees ! Though the change may be for the better the old dress appears far more picturesque.

No. 137 : "The Epiphany or (The Adoration of the Magi) by Bonifacio Veronese is a dignified and very beautiful work by the distinguished pupil of Palma Vecchio.

Almost the whole of the lower wall in this Gallery is taken up by No. 47 "Bohemian Gypsies," by Daniel Maclise. This artist was offered the Presidency of the Royal Academy in 1866. He declined it as also a Knighthood. This picture in spite of the hardness which characterised even the best work of the period, is a lesson in the art of Pictorial Composition.

No. 56 : "Scene from the Vicar of Wakefield " by W. P. Frith exemplifies the methods of the painter of the celebrated "Derby Day."

Next to it No. 44, "Madonna and Child with Saints " is reminiscent of the School of Leonardo Da Vinci.

A favourite picture with many visitors, is No. 25 "Shepherdess and Sheep " by C. Troyan. This beautiful picture by the great French animal and landscape painter, the inspirer of Rosa

Bonheur, is remarkable for the studied symmetry of its composition and the naturalness of its colouring. The figure of the girl in the posture of prayer, the surrounding flock which she is about to lead to their pasture, and the early sunlight which fills the canvas are shown with great feeling and masterly technique. This picture is painted on wood.

No. 80: "Portrait of Beresford Hope" by Sir Thomas Lawrence, P.R.A., is a spirited example of Lawrence's Art. The expressive pose of the figure, though a little theatrical is skilfully seized. The drawing is vigorous throughout and the head and turban are admirably painted. The classical background is more poetic and less artificial in feeling than in many of the portraits by this favourite painter of the court of the Prince Regent.

No. 1: "The Muses on Mount Helicon," by Nicholas Poussin is a fine composition in a circle.

One of Sir Ratan Tata's most beautiful pictures, No. 78 "Coast Scene," by Cuyyp, will repay the closest and most sympathetic study. It has the crystalline atmospheric quality, wonderful distance, and sharply contrasted foreground tones, that give to the work of the celebrated Dutch Master so much of its vitality and charm. Note the admirable balance of composition, the gradation of tone values in the foreground, the middle distance and the distance, and the skill with which the red cloaks of the Cavaliers are spotted in.

No. 156: "Leisure Hour," is the work of an Indian Artist, Pestonji Bomanji. The figure painted is the wife of the artist.

No. 91: "Scene in Venice" by Giacomo Mariechi is an interesting picture. This artist was a painter of architectural subjects. In this picture the main building and the road are drawn in

GEM ROOM.

parallel perspective so that the point of sight seems to move along with the spectator's position. To notice this one should view the picture first from the entrance of the Gallery and then from the centre of the hall.

No. 79: "Landscape," by T. Gainsborough, R.A. The great* artist was both a Portrait and a Landscape painter.

In the centre of this Gallery there are two cases. In one of these is a MSS. with a gold enamel cover containing a letter of advice from Jehangir the Moghul Emperor, to his son Parviz in 1609 A.D. The end of the Manuscript bears four seals dated 1719 A.D. of the Moghul Emperor Rafiuddarafat, and seven of other state officials.

The Persian inscription on the cover reads thus :—"God is Great. In the name of God, compassionate and merciful, king Jehangir whose abode is in Paradise has written twelve advices to Prince Parviz." This is a very valuable acquisition of the Trustees.

On the other side of the same case there is a roll containing pictures representing the incarnations (or descents) of the God Vishnu. Besides these there are several valuable MSS. of the Sir Ratan Tata Art Collection, and two which belong to Sir Akbar Hydari's Loan Collection.

In the other show case there are examples of the tracings utilised by Indian artists in the course of executing their pictures.

GEM ROOM.

From this Gallery we enter the Cabinet known as the "Gem Room" which contains a number of excellent pictures of small dimensions. One of the more notable of these is No. 107: "Hay Making," by Daubigny. This picture is a gem from the brush of this distinguished contemporary of Corot and Millet. On the

* A descriptive catalogue of the Western Pictures is on sale in the Museum.

GALLERY NO. II.

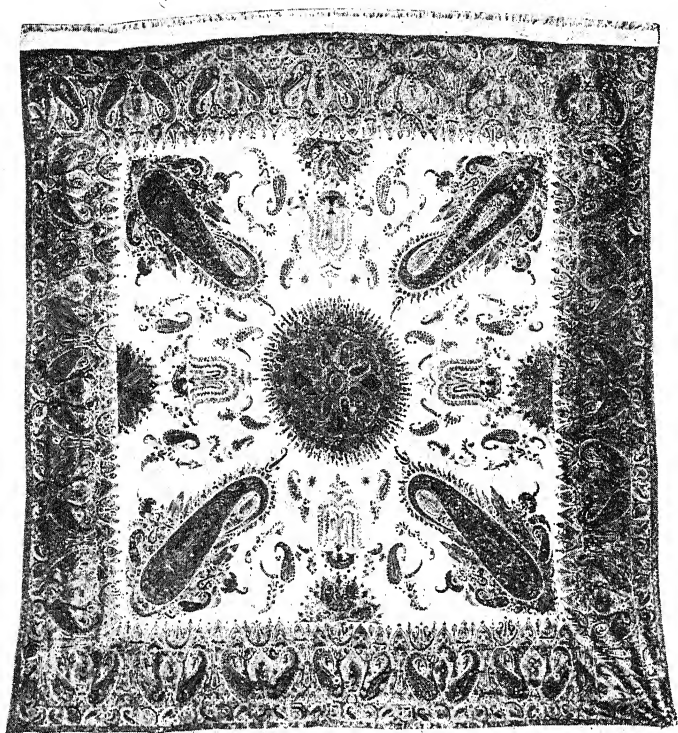
same wall No. 3 : "Seascape" by E. Boudin, takes the eye with its breadth of treatment, atmosphere, and simplicity of colour. Constable is represented by four pictures of which No. 152 is the most brilliant, and No. 114 the most tender and restrained. Nos. 141 and 126 are typical examples of the painter's "bravura" of touch. No. 71 by Mathew Maris is a very fine example of the restrained yet lovely colour of the modern Dutch Master, and No. 66 shows the power of his brush in the figures, the landscape setting being probably by Monticelli. No. 90: (Hercules and the fire-eating bulls) a spirited piece by the Italian Master Schiavone, in which the long shape of the composition is utilised with great skill and ingenuity. No. 24 (Nymphs in a Wood) is anonymous, but reminiscent of the work of Fantin Latour. Guardi's two Venetian Scenes Nos. 180 and 181 are worth study and the "Virgin and Child" (No. 51) by an unknown Flemish artist has charm and subtlety of handling. Among the pictures worth noting are No. 77 (Saying Grace) by Vander Hirji. No. 46 (River Scene at Sunset) by Hargnies and No. 111 (Market Place) by Richard Parkes Bonnington. Nearly all the pictures in this gallery belong to the Sir Ratan Tata Art Collection.

GALLERY No. II.

**(Draperies, Indian Silver, Indian pictures, Japanese
Curios, etc.)**

*(All the Objects d'Art in this Gallery are part of the Sir Ratan
Tata Collection except those otherwise labelled.)*

The case on the right hand side as we enter contains a beautiful Persian Carpet. The next two cases display two Persian curtains, with scenes embroidered on them. Besides these there are various examples of Cutch, Sind and Lahore draperies. In some of these the colour is very beautiful. The visitor should note particularly the



Kashmir Shawl.

GALLERY NO. II.

superb collection of Kashmir shawls. The weaving of these shawls, their designs, and the colour schemes introduced into them, (all of which have been manipulated by the craftsman's hand) are very interesting and instructive. This industry in Kashmir has won for itself universal fame. It is said that in England "during the reign of Queen Victoria, it was customary for Her Majesty to present a Kashmir shawl as a wedding present to the bride if her people were connected with the court ; so these shawls became fashionable for a time. "*

Apart from the wall cases the first show case in this Gallery, as we approach it from the Gem Room, displays some Japanese paintings, and a few ivory (Delhi) paintings. The next two cases contain Persian exhibits. Further on are several silver and enamel hookahs from Northern India and Persia.

The silver exhibits in the next cases are modern and were made by Gall. These dishes, trays, vessels, etc., with wonderful modelling upon them are well worth seeing. A contrast to this Indian work is afforded by the Venetian Silver in the same show case. These pieces are replicas of the originals in the Victoria and Albert Museum, South Kensington, and were presented by Lady Ratan Tata.

On the left hand wall the Bokhara draperies are valuable and interesting. The Hindus in their temples, and often also in their homes, use brass lamps (without chimneys) of which a few are displayed in this Gallery.

Two small cases contain Japanese medicine cases, curios, Netsukes (the ends of cords attaching pendants), etc. Some of these are beautifully inlaid with gold work.

* A.B.C. of Indian Art, by J. F. Blacker.

GALLERY NO. III.

All the exhibits hitherto described in this Gallery belong to the Sir Ratan Tata Art Collection. There are in addition three large pictures given on loan by Sir Akbar Hydari which adorn the walls. The largest and finest composition of these is a procession with Qutb Shah or the King of Bijapur. The two others show Qutb Shah on the Throne and Chand Bibi, the famous lady who defended Ahmednagar, resting with her maidens.

Before leaving this Gallery the skilful workmanship of a sandalwood box from Mysore is worth noting as an example of the crafts of Southern India.

GALLERY No. III.

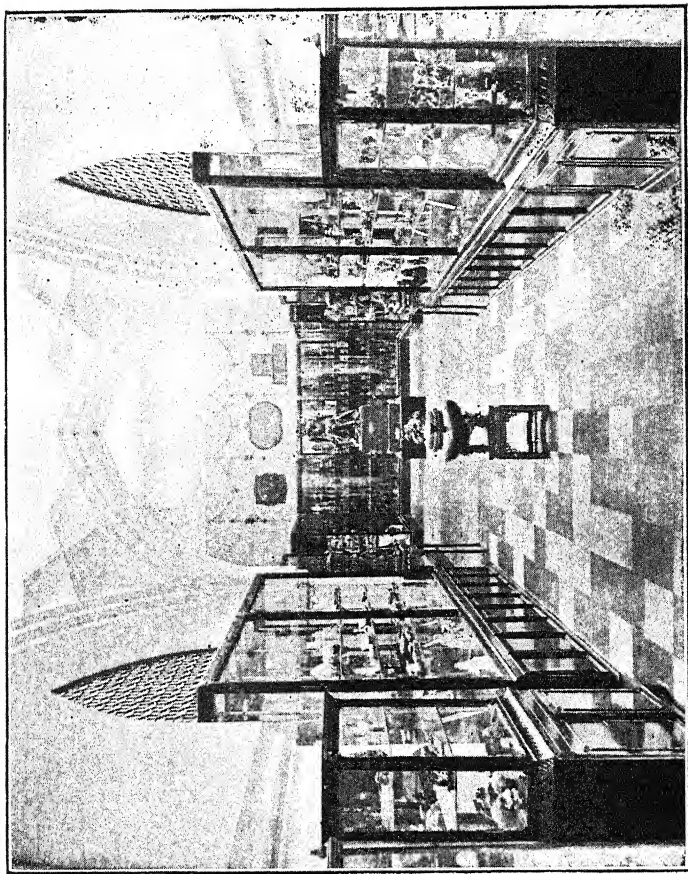
(Jade, China, Ivories, Glass, Lacquer, Brass, Bidri Work, etc.)

All the exhibits in this Gallery belong to the Sir Ratan Tata Collection except those otherwise labelled.

Leaving Gallery No. II we next proceed towards Gallery No. III through the Circular Gallery, and turn to the left after passing the head of the staircase. On either side of the entrance there are two showcases of small Chinese snuff bottles.

The first case contains various Netsukes and snuff bottles consisting of figures, animals and grotesques executed in ivory, Chinese porcelain, amber, etc. The snuff bottles are made of various kinds of stone, porcelain, and glass. Some of these bottles are painted inside with figures, animals, etc., and show striking examples of Chinese workmanship.

The second of these cases contains snuff bottles of white Chinese porcelain with delicate and artistic paintings upon them,



The Jade Exhibits and Gallery No. III.

GALLERY NO. III.

executed in brilliant colours. The work is so good as to arouse speculation as to how it was possible to execute this task in miniature form. Several of the snuff bottles are made of various stones ; and there are also a few specimens of red lacquer bottles. The most valuable snuff bottles are of coloured porcelain with perforated designs and projecting figures very artistically painted. Some of these are said to be unobtainable now-a-days. Near these cases stands a Bronze Statue of the Chinese deity "Kwannon."

On either side of the arch are two small showcases, one of which contains exhibits of Turquoise, Lapis Lazuli, Jade, Coral, and Amethyst. Almost every exhibit here is noteworthy and the two Amethyst "Kwannons" are specially so.

The opposite case displays Quartz, Amber, Agate and Amethyst. Among the notable pieces is the Amber Flask decorated with paintings of Horsemen crossing mountains on their way to a fort. This painting is executed inside the flask.

Continuing under the (glass) dome we pass four fine cases containing white, green and light-green Jades and some valuable Rock Crystals. This Jade collection is one of the valuable and unique assets of the Prince of Wales Museum. Some Museums on the Continent may possess better examples in detail, but probably cannot boast of having so large and varied a collection.

The donor of all these valuable exhibits—the late Sir Ratan Tata whose statue by an Italian Sculptor dominates Gallery No. III—made a point of purchasing the most valuable Jades obtainable.

It is impossible to describe the contents of these cases in detail and the respective descriptions may be read in the framed catalogues: but a word or two may be said about a very few of the pieces.

GALLERY NO. III.

In the left hand case (Exhibit No. 88) one may see rings in the handles carved out of the same block. Similarly No. 91 known as "Mutton fat Jade" is in spite of its intricacies carved from one stone. In the opposite Jade case, exhibit No. 54 shows a Jade Flower Vase designed with lotus flowers and leaves. The stem and leaves are delicately carved and well display the skill of the Chinese craftsman.

On the right hand side as we enter the main part of this Gallery is a case (No. LV) which contains examples of Powder Blue China.* A word or two may here be said as to the various types of China which are displayed in this Museum. These are :—

- (1) Plain white Chinese Porcelain.
- (2) Plain Chinese Porcelain, which looks very much like ivory.
- (3) White and Blue Chinese Porcelain (with various designs).
- (4) Plain and coloured Crackle Porcelain (with cracks in the glaze).
- (5) Celadon Porcelain. (The word Celadon has two meanings : the one, shades of green resembling jade ; and the other, a glaze of any colour which hides the substance of which the vessel is made).
- (6) Biscuit Celadon Porcelain (baked or fired in the kiln before being glazed, and the colours are fixed by the second firing with less heat than is required in the manufacture of biscuits with the result that the colours do not look so rich as in the real celadon.)
- (7) Powder Blue Chinese Porcelain.* This blue is under the glaze. The best Powder Blue Works were produced at the K'ang Hsi period (1661-1722.)

* A predominant feature of Powder Blue is that only gold colour is used for decoration against the blue.

GALLERY NO. III.

In case No. LV, Exhibit No. 6 (Vase with hinged cover) and No. 8 (Square Tea Jar) are of the Ming Dynasty (1368-1644). No. 10 is an old Imari ware Porcelain plate. Nos. 19 and 25 (Vases) are of the K'ang Hsi period. Further particulars about these will be found on the framed descriptive catalogues. In case No. I, on the left hand side, Nos. 18, 19, 21, 22 and 5 are different types of beakers. The whole of this case consists of blue and white China and most of the exhibits are of the K'ang Hsi period, *i.e.*, Nos. 5, 6, 10, 16, 18, 20, 21 and 22 ; while No. 17 is of the Ming period.

The Second, Third and Fourth cases consist of magnificent blue and white Chinese Porcelain. Exhibits 36, 45 and 48 in Cases Nos. II and III are known as New Year's Tea Jars ; amongst them No. 45 seems, though of a common pattern, to be the richest example ; it resembles in colour and design the Ming period though it is marked Shun-Chih (1644-1662).

In Case No. V one sees a type of light greenish, blue and brown China in No. 86 ; whilst No. 92 is of blue and white colour mingled with red and gold.

In Case No. VI, Nos. 106, 112, and 113 are examples of crackle Celadon Chinese Porcelain ; the remainder of these exhibits are Celadon Chinese porcelain.

The Porcelains in Case No. VII have white backgrounds much decorated with green. No. 126 is a rare piece belonging to the Ming period.

In Case Nos. VIII and IX there is a variety of coloured porcelains. Most notable exhibits are Nos. 155 and 156 which belong to the Ming period.

GALLERY NO. III.

In Cases Nos. X and XI the following porcelains are notable:—

No. 167. An Imari Plate.

No. 179 Plate, No. 180 Jar, 181 Plate, 182 Plate ; all these are Japanese.

No. 186. A Japanese Bowl.

No. 193. An Imari Plate.

No. 191. Kakiyemon Porcelain Incense Burner.

The most interesting exhibit in Case No. XII is No. 202— a very rare Kyoto porcelain-ware sceptre by Mokubei. It is used by Buddhist high Priests. There is an inscription on this sceptre which reads as follows :—" For great events one should not be frightened, but work according to one's own will."

Nos. 200 and 201 are very fine examples of Satsuma porcelain. The former is decorated by the great artist Meizan. No. 206 is a very old and rare earthen Chinese Jar.

Case No. XIII consists mostly of Chinese Cameo Glass.

Nos. 3, 5 and 6 are glasswares which give out an oily substance.

Case No. XIV displays Venetian and French glassware, some of them beautiful specimens.

Cases Nos. XV and XVI consist of miscellaneous varieties of carved wood, statues, grotesque figures, and images of Buddha. For delicacy of workmanship and beauty see Nos. 30 and 63. All these objects are Chinese and Japanese.

No. 8 is a Buddhist Prayer Wheel made of pierced copper with gilt Ranja characters, *Om Mani Padme Hum*, on the sides, and jewels between the characters ; on the dome the Eight Glorious Emblems from Buddha's footprints ; prayers inside.

GALLERY NO. III.

Nos. 49, 50, 57 and 75, etc., are specimens of opium pipes.

Case No. XVII contains some very interesting and rare banners and paintings. These are mostly Tibetan. No. 242 is considered to be specially valuable.

Case No. XVIII shows some beautiful figures of Buddha such as Nos. 90, 88 and 89. These figures are mostly gilded. The workmanship is highly artistic in many cases.

In Cases Nos. XIV, XX, XXI and XXIII one notices different varieties of exhibits known as Indian Bidri ware. These consist of large Hukkahs, water jugs, washing basins, cuspidors, pandans, trays, bowls, etc.

Bidri is an Indian Craft originating from the town Bider near Hyderabad (Deccan). It consists in the inlaying of silver on iron. The designs are floral, geometrical, etc. This art of Bidri ware is now languishing for want of demand and patronage.

Nos. 1, 2 and 5 are large specimens of Hukkahs.

In Case No. XX smaller types of Hukkahs of various shapes and designs are noticeable in Nos. 30 to 63. Nos. 90 to 94 are water basins. Nos. 64 to 71 are cuspidors. Nos. 45 and 48 are washing basins.

In Case No. XXIII, Nos. 119, 128 and 137 are Pandans, *i.e.*, receptacles for betel leaves and condiments. Nos. 141 and 145 (of special interest) are cups with Persian inscriptions.

Case No. XXIV consists of brass water jugs from Southern India. Some of them are used for Puja (worship). Some are made of copper and brass; while others are made of copper, brass and silver, with beautiful decorations. These exemplify the decorative capacity of Indian Craftsmen.

GALLERY NO. III.

The projecting Case No. XXII has Japanese ivory exhibits. Nos. 1 and 4 depict scenes of gay festivals carved on one tusk. No. 2 is a very fine ivory ornament representing a cock and a hen (which are specimens of the breed in Tosa, Japan) and are made by the well-known artist Ryuichi. One cannot but admire the stand of this exhibit which is beautifully inlaid with mother-of-pearl.

Case Nos. XXV and XXIX consist of costly exhibits of Venetian glass. There is no need of commenting upon the high standard of their workmanship; however the attention of visitors might be drawn to No. 64, a bowl, on which is painted a copy of Leonardo's "Last Supper," and a portrait of the great artist.

Case Nos. XXVI to XXXIV with the exception of Nos. XXIX and XXXII mostly contain various types of Hindu and Buddhist images. The Hindu conception of God is highly philosophical; and he is considered as formless having neither a beginning nor an end. He is neither visible nor tangible and therefore he is described as "not this" or "not that." It is not possible for the masses to visualise such a formless God; and it is for their convenience that the worship of God in the form of human figures or in the form of linga or saligram, has come into being.*

Brahma, Vishnu and Shiva are the three gods of the Hindu Triad. In the Hindu religion Brahma is the God of Creation, Vishnu is that of Preservation and Siva is that of Destruction. All the images of gods amongst the Hindus have some relation either to Brahma, Vishnu or Siva.

In Case No. XXVI on the bottom and the second shelves are displayed specimens of "Deep Laxmi" (Lamp Holders). These are not worshipped.

* See Introduction to Guide to the Brahmanical Gallery of the Archaeological Section by Mr. G. V. Acharya, B.A., M.R.A.S., Curator, Archaeological Section, which has been freely used as a work of reference.



A Rajput Lady.

On the third shelf are seen Sakta images. These goddesses are chiefly consorts of Vishnu and Siva representing different forms assumed for specific purposes.

On the fourth shelf there are Vaishnavite images. The chief characteristic of these is that they invariably hold in their hands the Conch (Shankha), Discus (Chakra), Mace (Gada) and the Lotus Flower (Padma). On the top shelf Nos. 5, 6, 14 and 15 are images of Tara (a Buddhist Deity). No. 5 is Hunda Tara. No. 6 is Khadirayana Tara. No. 14 is another type of this deity seated in an enchanter's pose. No. 15 is yet a further variety seated in a Bodhisat pose.

No. 19 is an image of Siva.

In Case No. XXVIII there is an image of Krishna playing the flute, at the right hand corner on the bottom shelf. The God Krishna is the 9th incarnation of Vishnu, who is described as having condescended to come down in different forms to this mortal world with a view to help his devotees by killing their oppressors. Krishna, the prison-born son of Vasudeva by his wife Devaki, was brought up in Gokul. He killed his wicked maternal uncle Kamsa and helped the Pandavas to regain the throne. He acted as a charioteer to Arjuna and instructed him with the divine song Bhagavad-Gita which is one of the greatest of Hindu religious works.

No. 443, on the second shelf, is a scene where a Guru (or Teacher) is preaching to his pupils under the shade of a tree. No. 499 shows a scene of worship (puja). On the third and the top shelf are displayed Vaishnavite images. On the fourth shelf are specimens of the images of Dwarapalas (Door-keepers).

No. 17 on the top shelf is an image of Vishnu supporting on his left leg his consort Laxmi. No. 18 is an image of Krishna dancing.

In Case No. XXX on the second shelf is an image of Siva dancing (Nataraj). This image illustrates one of the many activities and powers of Siva. Right at the back are images of Krishna in different attitudes. Sakta and Vaishnavite images are seen on the third shelf. Examples of the latter are also seen in Nos. 362, 372, 192, etc. On the top shelf are displayed images of Khandobas on Horse back.

In Case No. XXXI on the bottom shelf there are some specimens of Garuda (Carrier of Vishnu). These have wings at their backs, with the help of which Garuda is supposed to fly very swiftly.

On the second shelf at the back there are different varieties of the god Ganapati in various postures. No. 487 shows Ganapati seated on a Mouse, his vehicle. Ganapati, literally the chief of the ganas (attendants) of Siva, is the eldest son of Siva, having an elephant's head and four arms. He is always worshipped first on all auspicious occasions and festivities. He is considered to be the destroyer of obstacles and the promoter of fortunate undertakings.

On the fourth shelf at the right hand corner are specimens of Incense Burners in the form of lotus flowers (Kamal).

In Case No. XXXIII on the second shelf are seen masks of the goddess Gauri. Just in front of these are plates of Hanuman, who was a devotee and an attendant of Rama. He is celebrated for his strength.

In Case No. XXXIV on the bottom shelf the central front image is that of Bhairav (Saivite image). Saivite images in human form fall into two groups. One group is of Anugraha Murtis assumed for favouring devotees. The second group is of Samhara Murtis assumed for the purpose of destruction. The Bhairav

image belongs to the latter group. Behind the image of Bhairav is the image of Parvati (wife of Siva), and on its left hand side is Siva. Parvati represents the peculiar energy or virtue of the God Siva and supplements his activities. At the right hand side corner is the image of Mahishasura-mardini (Killer of the Buffalo Demon).

Case No. XXXII consists of Indian, Japanese and Chinese ivory. The bottom shelf consists of Indian ivory ; the central box here has an artistic and finely perforated work which is characteristic of Indian designing and carving. Such designs are also found in stone and wood-carving.

No. 5 is an ivory statue of Shirabyoshi, an accomplished Dancer.

No. 6 is a figure of a Japanese lady in the style of the Genroku period. This period was considered to have been the greatest age of luxury and gaiety during the Tokugawa era. The name of the artist is Masaji.

No. 10 is a very interesting and beautiful ivory carving of the goddess Kwannon, wherein the artist has shown his skill in design and carving. The goddess bestows children on childless mothers if invoked.

Case No. XXXV has also ivory exhibits. Nos. 56 and 58 are bamboo-ribbed ivory stands for umbrellas and sticks.

No. 57 is an ivory tusk exquisitely inlaid with mother-of-pearl, bronze, and other details, having various designs of trees, birds, flowers, etc.

No. 52 is a wonderful piece, representing a dwelling-house with trees in the background having minutest details of leaves and stems. The inmates of the house are busy with their various occupations. It is worth noting that this piece is carved out of a single tusk.

No. 34 is a very old and finely carved table screen, a very valuable exhibit

Case No. XXXVIII consists of wooden and ivory carved exhibits. No. 59 is a beautiful specimen of wood carving.

On the two top shelves are exhibits of western ivory carvings amongst which Nos. 78 and 79 are very good examples. The latter depicts the story of Bacchus.

No. 77 is a mixed wood and ivory carving. The central figure is supposed to be King Charles, who having lost his way in the woods entered a local tavern, where an old fortune-teller told him his fortune little knowing who he was. The workmanship of this exhibit is very skilful.

Case Nos. XLVII and XLVIII contain Japanese and a few Chinese Curios. These are of brass, wood and bamboo, etc. The beauty and workmanship of these exhibits can be seen at a glance.

Case No. XLIX contains Chinese Cloisonne and enamels. Cloisonne is made of iron, with inlaid work of silver, gold and enamel. It somewhat resembles damascening work. The following few objects are noteworthy :—

No. 1 is an incense burner ; while No. 3 is a double tubed flower vase of the Ming Period. No. 22 is another type of Cloisonne incense burner decorated with coloured landscape design. This is said to be a masterpiece by the Imperial Artist Namikawa. No. 28 is a globular flower vase having a beautiful design of the garden of Bhugakuin Palace, Kyoto. No. 29 is a cigarette box with a most exquisite inlaid design of a cock by the celebrated artist Tsukada Shukyo. No. 32 is a bronze circular plate having a beautiful and artistic design of a cock perched on a tree and a hen with a chicken on the ground. No. 33 is a sceptre with Chinese characters

of Longevity ; it is of Chia Ching Period (1796-1820). No. 34 a square altar candlestick, and 35, a vase shaped as a double pilgrim bottle belong to the K'ang Hsi Period (1662-1722). No. 43 is a wooden box inlaid with mother-of-pearl work.

Cases Nos. L, LI and LII are very interesting, not only because they contain gold lacquer, some of which is inlaid with mother-of-pearl, but because they contain other exhibits of a high class. All these exhibits are described in the framed catalogues. Still a word or two may be added about the following :—

No. 98 is a gold lacquer framed picture. It is profusely decorated with mother-of-pearl. Similarly Nos. 132 a flower vase, 134, an incense burner, 140 flower vase, are decorated with mother-of-pearl work. No. 108 is a pure gold lacquer hand cabinet with an exquisite design of Kwannon who is supposed to be sailing on the rough sea on a lotus petal. One notices the fine drawing which is executed with few lines.

Cases Nos. LIII and LIV contain Red Lacquer exhibits. Most of these are very rare pieces most difficult to obtain. It is not necessary here to describe the artistic merits of the designs, the expression on the faces of the people, their poses, etc. No. 36 is a Soochow lacquer gourd-shaped wall Plaque, having practically two pictures of very high artistic merit. The correctness of the figures and the expressions on their faces are remarkable. One of the men is holding the Svastica ; another Chung Kwch carries the Peach of Immortality, etc. Nos. 37 and 38 are a pair of Soochow lacquer vases, gourd-shaped, carved with artistic flower designs having soapstone characters for Good Luck, of the Ch'ien Lung Period.

Nos. 30 and 31 are a pair of Soochow lacquer Jardinières quatrefoil, having landscape with figures.

Nos. 13 and 17 are Soochow lacquer boxes, double gourd-shaped, diaper ground, encrusted with jade gourds, and wood leaves and stalks. No. 15 is a small lacquer box but interesting. It is a Tsuishu lacquer box on which Daruma is supposed to be crossing the Indian Ocean. No. 19 is a lacquer box of the Cheen Lung Period (1736-1795).

At the end of this Gallery we notice in Cases Nos. 39 and 40 a large beautiful Chinese Painting in which the Buddha Amida (Amitabha) with twenty-five Bodhisattvas has come to welcome the soul of the faithful to Paradise. This picture is placed in this case so that one may be able to see at a glance the difference between the *Indian Paintings of Ajanta* (which are in adjoining cases) and the Chinese Paintings.

All the copies * lent by Sir Akbar Hydari from the Ajanta Caves are charming in colour and line. In No. 15 one can observe the modulated line and fine expression of the woman and child. It is supposed that the lady is Buddha's Queen who is presenting a son to Buddha on his return. The picture shows that the Indian artist of that period was capable of expressing his subject by a grand and flowing line.

No. 10. The Toilet. One of the characteristics of the Ajanta paintings, namely, the accentuation of the hip is seen here in the drawing of the woman in the centre.

No. 29. Another Toilet scene. It is remarkable for composition and colour.

No. 22 is supposed to be Rama and Sita.

No. 9 and the picture just above it, and No. 45 show flying Apsaras, the Nymphs of Heaven.

* These and the other copies mentioned on page 47 are by Mr. Syed Ahmed.

The picture above No. 45 depicts the incident about the Prince Visvantara and the Brahmin Jujaka. The story runs as follows :—

The prince who was of an excessively charitable disposition and who incurred the wrath of the people when he gave away the magic elephant which gave rain to the Kingdom of Kalinga, was banished by his father the King for this act, along with his wife and children. He still persisted in giving away everything. At last a Brahmin approached him and asked for his children as a gift. This too was not refused. The picture depicts this scene, and the look of viciousness and cruelty on the countenance of the Brahmin Jujaka, is perfectly portrayed.

GALLERY No. IV—(Indian Pictures).

A short passage leads from Gallery No. III to the Fourth Gallery which consists of a corridor and series of Cabinets. The Indian pictures of the Museum are exhibited in this Gallery. These consist of three distinct sections, namely, paintings presented by Lady Ratan Tata, paintings purchased by the Government of Bombay and Trustees of the Museum, and paintings lent by Sir Akbar Hydari. The whole series comprises many excellent examples of the different periods of Moghul painting, besides examples of works of the Persian, Rajput (or Hindu) and modern Jaipur School. Moghul painting dates from the conquest of Hindustan by the first of the Moghuls, Babar (1526-1530), who brought Persian painting with him to India. It was encouraged by his successors, Humayun (1530-1556), Akbar (1556-1605), and Jehangir (1605-1627) under whom this courtly style of painting reached its zenith. It began to decline under Shah Jehan (1627-1658) and still further retrograded under Aurangzebe (1658-1707).

The pictures in this Gallery have not yet been arranged according to schools and chronology, for the whole series is composed of various collections which cannot easily be split up ; hence the

pictures are arranged according to specified collections of which they form part. Only a few of the more striking pictures can be mentioned within the scope of this volume. On the right hand side as we enter from Gallery No. III are some Moghul works which show Western influence both in the costumes and styles of painting. Western influence in dress, etc., was encouraged by Akbar ; some say, owing to his Portuguese wife, whose reputed miniature is exhibited in Gallery No. II.

No. 80 "A Brahmin Lady" might be compared with Nos. 78 "A Lady and her Deer," 79 "A Beautiful Damsel," 83 "A Rajput Lady." All are noticeable for their fine line and exquisite drawing. It has been said that Moghul artists frequently drew with a brush composed of a single squirrel's hair.

A very interesting and exquisitely drawn picture is No. 87, "A Meditating Maiden." No. 88 is a picture of "A Lady and her Maid." The type of old lady or duenna seen here reappears in many other pictures, especially the Ragas and Raginis.

In the twin pictures Nos. 93 and 94, "Hawking" one learns how the Moghul ladies affected sportsmanship, and further on No. 388 shows another pastime in which the ladies of the court evidently indulged—namely, polo.

Nos. 95 and 96 seem to be replicas of reputed portraits of Nurjahan the Wife of Jehangir. No. 101 is a portrait of Shah Alam, and Bahadurshah the Moghul Emperor (1707-1712).

No. 108, "A Religious Conversation," may be noticed as one showing Persian influence as the artist, Hazarat Shah Bahauddin, hailed from Bokhara. No. 106 is a Persian production. The above two pictures might be compared with pictures Nos. 105, "A Portrait of Akbar as a young man," and other later Moghul

paintings such as No. 117, "Aurangzebe Reading the Koran," and No. 118, "Ahmedshah Badshhibn Muhmadshah."

No. 114, the Emperor Jehangir with his hunting party is an interesting example of Indo-Persian painting.

Nos. 126, 128 and 129 are pictures of ascetics or Yogis. Nos. 122, "A Saint in a Jungle," 124 "Sheikh Maslahuddin Sadi Shirazi" and 127, "Mian Shah Lahori" show portraits of Mohamadan Saints and philosophers.

No. 131, "The Influence of an Ascetic over Animals," is an interesting monochromatic picture. No. 135 "Tamerlane," is interesting as a delineation of the great Tartar conqueror.

No. 142, "Majnun in the Wilderness," is an illustration of Nazami's famous love-poem. It shows the unhappy lover after he has renounced the world in despair at the loss of the fair Leila.

No. 153 is a picture of "Bahadurshah," one of the later Moghul Emperors (1707-1712), eloping with a lady under difficult and dangerous circumstances apparently.

No. 156 is a lovely piece of Persian colour, representing the subject, "Arech meets his death at the hands of his brothers." The tragedy is described in the Shahnama by Firdausi the celebrated Persian Poet. Another beautiful Persian picture is No. 160, "A Scene on a Hill." Among other typical Persian pieces No. 166, "A Battle Scene," is well worth study and gives us a decorative composition of Rustom, the great Persian hero in action.

No. 170 is an interesting picture of "Prince Dara Shukoh," the unfortunate son of Shah Jahan, who was executed after Aurangzebe's successful revolt. Though a Mohammedan by religion he is seen here conversing on religious matters with Hindu Pandits.

GALLERY NO. IV.

Pictures Nos. 398 to 409 represent the Twelve Hindu Months ; and are very interesting. They depict typical events which are supposed to happen in the months represented and are explained as follows :—

No.398 represents the month of Ashadh which is in the Monsoon. One sees here the dark sky with lightning and rain. Radha and Krishna are conversing together in a dwelling. At the top are devotees consulting a Sadhu, while below, is a man at rest in a building surrounded by water which shows that the rains have begun.

No. 399 represents the month of Shravan. The Monsoon seems to have abated a little, though there is lightning in the sky. The birds are happy and are seated on the banks of rivulets and on the trees. The god Krishna is seen in a balcony with Radha as usual, and appreciates the peaceful scene. Below are ladies looking on at the preparations which the men are making, presumably for a hunt.

No. 400 represents the month of Bhadrapada. Here are thunder, lightning, and storm. The animals are flying in terror. Radha and Krishna are depicted looking out from their mansion while a maid below is hurrying towards them with food. The water is pouring from the hills.

No. 401 represents the month of Ashwin. The sky here is clear ; the rains have ceased. Kings, princes, and soldiers are marching out to war ; while ladies are bidding them farewell. Radha and Krishna are now seen enjoying fire-works owing to the Diwali festival.

No. 402 represents the month of Kartik. Radha and Krishna are shown with flowers. The soldiers have returned victorious

after the war to the temple for thanksgiving, and are making merry. Below, the ladies are taking a bath and purifying themselves before they go to the Guru (Religious teacher) with presents and thanksgiving.

No. 403 represents the month of Margashirsha. The sky is clear and the Sun god is seen riding in a chariot. The cool season seems to have set in and people are making an effort to warm themselves. Below are arrangements for drawing water from a well for the farmer who is smoking a Hukkah in his hut.

No. 404 represents the month of Pousha. The Sun is again visible at the top and the birds are seen basking in the warmth after their bath. The maid carries refreshments to Radha and Krishna. A priest and worshipper are seen in the temple.

No. 405 represents the month of Magh. The usual figures are now enjoying themselves on a terrace with music.

No. 406 represents the month of Falgun. Herein is depicted the Rang Panchami and Holi Festival. The men have started on a procession and are throwing colours amongst themselves, according to custom. The ladies from the balcony are watching them and scattering colours on the processionists.

No. 407 represents the month of Chaitra. This month is the beginning of the Hindu new year and the New year flag is seen on the temple at the top of the picture. The figures near the temple seem to be consulting calendars. Radha and Krishna are seated under banana trees and the god is presenting a flower to Radha. In a second scene Krishna is presenting Radha with a gold necklace as a new year's gift.

No. 408 represents the month of Vaishakha. The men are out on a hunt. The ladies devote themselves to the worship of the Banyan tree.

No. 409 represents the month of Jaista. This is a hot month and the sun is shown in its full glory. Radha and Krishna are being fanned by maid-servants. The birds, deer, tigers and elephants are seen resting under the shade of different trees. The hunters are similarly seeking repose. The fountains are playing refreshingly and the ducks enjoy their coolness.

(The pictures, from Nos. 382 to 447 and pictures in Cabinets Nos. 4 and 5 were purchased by Government and the Trustees for the Museum.)

Cabinet No. 4 contains some of the choicest pictures of this collection. Nos. 378, 376, 372, 370, 366, 364, 360, 358, 357, 355, 349, 347, 343, 341, 337, 335 are specially notable examples of Moghul painting. Several of these are very subtle and beautiful in colour while others are devoid of colour and rely for their charm upon their exquisite line.

Striking exceptions to the general style of work in Cabinet No. 4 are Nos. 358 and 360 which represent the Holy Family almost in typical Western Style. These are probably copies of some of the prints which were brought to India from Europe in Moghul times.

Nos. 370, 366 "Muslim Devotees", and "A Concert," 349 "Jehangir on Pilgrimage to Ajmir," and 343 "Sadhus," are very fine pictures indeed in different styles and will repay close study.

No. 335 "King Bahadurshah giving alms" is an elaborate composition, very lovely in its detail and portraiture.

No. 347 "Portrait of Shah Jehan" is a good example among many portraits of the builder of the Taj Mahal. Note the delicate tones of the flesh tints and the transparency of the Dacca Muslin skirt.

No. 357 "Fardusa Aram Khan" on horseback hawking differs from the above as it has very little colour; but the line and drawing are so exquisite that it stands out as the finest equestrian portrait in the Museum.

This cabinet is rich in studies of birds and animals of which it is said this Museum has the largest and finest collection. These are as follows :—

Nos. 339 and 380 Lapwings. No. 379 Nilgai or blue-bull, male and female. No. 377 Blue headed Ground Thrush. No. 375 Game Cock. No. 374 Domestic Ram. No. 373 Pair of Nilgai. No. 371 Falcon. Nos. 367 and 336 Peregrine Falcons. No. 369 Mynah. No. 368 A Singing bird. No. 365 Sarus Cranes. No. 362 Parrot. No. 361 Ibex. No. 354 Hunting Lion with Buffaloes. No. 350 Encounter between Dragons. No. 350 Camel and a Mouse. No. 356 Grey Shrike with Egrets. No. 351 Ooriab Ram. No. 338 Black Buck. Nos. 344 and 350 Black Buck and Dove. No. 348 Indian Roller and Mouse Deer. No. 346 Camel Fight. No. 345 Fat tailed-Sheep. No. 342 Indian Oriole. No. 340 Pelican.

Cabinet No. 5 contains portraits of Kings and Princes. Nos. 326 "Peshwa Bajirao", 325 "Kirparan" and 319 "Dara and Shafur Sheko" are very interesting drawings though colourless. Other pictures to notice are as follows :—No. 292 "Portrait of Aurangzebe in his old age". No. 286 "Portrait of Akbar" when old. No. 285 "Portrait of Akbar" when young. No. 284 "Portrait of Babar."

RAGAS AND RAGINIS.

Cabinet No. 2 displays some highly interesting and excellent pictures revealing different influences. The contents of this collection are a loan from Sir Akbar Hydari. Full descriptions of these pictures will be found in the descriptive catalogues in this cabinet. Among the finest of these pictures are Nos. 461 (Note the wonderful foliage), 460 (School of Akbar), 462, 467 (Almost Holbeinesque in conception and very satisfying in colour), 468, 473, 475, 477 (Persian), 495 (School of Jehangir), 499, 457 (delicate in colour as a panel by Fra Angelico), 458, and the Ragas in Case No. XXVIII.

RAGAS AND RAGINIS.

(Indian Melody Pictures.)

A feature of special interest in Gallery No. IV is the series of Indian pictures of Ragas and Raginis. Most of these pictures occupy the last cabinet in this Gallery. There are also a few Ragas and Raginis in the first cabinet where the Satara Throne is installed. But these are less important works in this class to those mentioned above.

The Ragas are varieties of Hindu melodies, and songs are sung to these, *viz.*, each Raga belongs to a special season and should be sung at some specified hour of the day, or night. To each Raga, which is masculine are attributed five Raginis or consorts, and eight sons or Putras, who in turn have eight Bhargyyas (Consorts).

The six recognised Ragas in Northern India are the following :—
Bhairava, Malkans or Malaya, Kaushika, Hindol, Deepaka Shree, and Megha.

In Southern India the following are recognised :—Shree, Vasanta, Bhairava, Panchama, Megha, and Natanarayana.

In practice generally, except in the case of the Megha, Hindol, and Vasanta Ragas, the Ragas are sung in all seasons irrespective of the time of the year or the hour of the day.

Mr. E. B. Havell in his book "A Hand Book of Indian Art" lucidly explains the idea embodied in the Raga-Malas or Melody pictures :—

"The Ragas and their sub-divisions give the dominant idea of the Musician's theme, the season and hour of the day or night appropriate for it, and by their magic create a suitable atmosphere. The Musician, by the incantations of his song or lute, can, like Orpheus, conjure with the spirits of earth and sky and flood and bring his hearers into touch with the harmonies of nature. The painter translates these melodic patterns into his own language by forming a mental image of the impression the music makes upon him—it may be the apparition of the special muse or divinity who presides over each Raga or Ragini or the activity of the elemental forces which the magic of the Music invokes."

The descriptive catalogues, hung on the walls, will furnish the visitor with further particulars.

GALLERY No. V. (Pictures).

(Presented by Sir Ratan Tata, Lady Ratan Tata, and other donors, or purchased by the Trustees.)

Gallery (No. V) consists of pictures by both Indian and European Artists. In this gallery the most striking (though not the best) picture is No. 10 "The Sword of Damocles". This example of French painting of the period of Napoleon I illustrates the legend of Damocles, who though surrounded by luxury and wealth, was not happy ; because he was for ever threatened by a sword suspended by a single hair which hung over him.

The side oval panels Nos. 132, 133, 135, 136, are by Francesco Solimena. Apparently they are studies for mural or ceiling paintings.

No. 43: "Madonna And Child With Saints" is a sound copy after Raphael.

No. 167: "Portrait of Abraham Lincoln" by C. Huntington, is unusually interesting having been painted during the life-time of the great President.

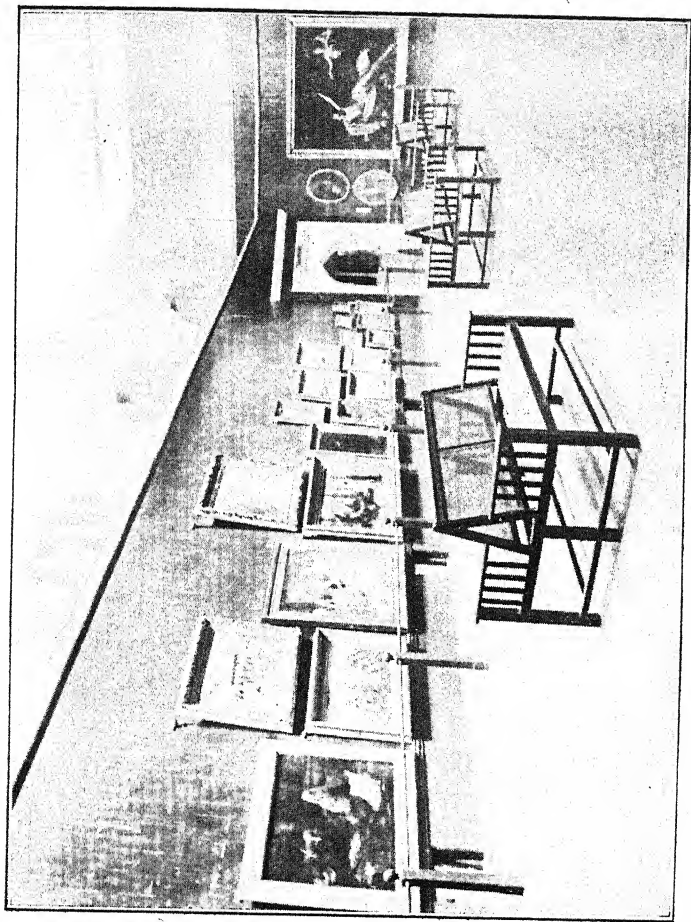
No. 146: "Judith with the head of Holofernes" by Luca Giordano, No. 35 "Portrait of a Lady" by G. Romney, and No. 36 "Master Siddons" by Sir Thomas Lawrence, are among the best paintings in this gallery.

No. 98: "The Autumn Woods" by the brilliant and unfortunate Montecelli is a characteristic example by a great colourist.

The two long panels on either side of the Arch, are silk Embroidery works; not paintings. It is said that these were the last works of a (Japanese) Artist before he became totally blind.

On the other side of the gallery the picture "Perseus slaying the Gorgon Medusa" (No. 153) by Luca Giordano is a good piece by this Master, painted on copper. Medusa (one of three evil sisters) possessed the power of turning into stone anyone who looked upon her countenance. The Goddess Athene (shown in the sky) enabled Perseus to overcome this difficulty by lending him her polished shield in which he looked as in a mirror when he struck the fatal blow. Giordano's powers of flesh painting and relief, are well seen in this picture.

No. 95: "Gathering Flowers", by Jean Charles Cazin is one of the sweetest landscapes in this gallery. It is beautiful on account of its subdued colouring and the quiet atmosphere that invests the scene.



View of Picture Gallery No. V.

No. 197: "The Two Monks" by O. Goldman, is worth notice on account of the life-like expression on the faces of the disputants.

"The Crusaders", (No. 139, by Sir John Gilbert, R.A.) shows that the Artist was a fine colourist and master of composition. It is said that he never used a model and never painted from any natural object except from an old mustard pot from which he studied his Armour.

Nos. 186: "Adoration" by the late W. Strang, R.A. and 187 "The Chelsea Arts Club" by G. W. Lambert, A.R.A. are characteristic works by well-known artists. In the former the artist has painted an allegory, in which the soldier, poet, scientist and artist have all assembled to do homage to the incarnation of Ideal Beauty.

No. 61: "Lady on Horseback" by A. Munnings, R.A., is an excellent picture by the greatest living painter of horses. This picture is said to have been executed in one sitting. One can here admire the brilliancy of colour and skill of execution which have made the painter's work so famous.

We may next turn our attention to the pictures hung on the screens. On the first screen the little picture (No. 162) is by Beatrice Parsons, daughter of the famous painter of gardens. The picture shows patience in drawing and in handling the minutest details.

Another small landscape, No. 231, "Sunset on Snows, Narkanda" by W. E. Buchanan, gives a very pleasing version of a Himalayan effect.

On the next screens, among other works worth noting by Indian artists who received their training in the Bombay School of Art, are: No. 171: "Through the Woods" by Miss G. J. Bahadurji. No. 234 "Ganga-mata, Benares" by L. N. Taskar. No. 232: "A Child" by A. X. Trindade. No. 170: "Mahomedan reading

the Koran " by Pestonji Bomanji. No. 169: " Feeding the Parrot," by Pestonji Bomanji. There are also some examples of the Bengal School of painting such as :—No. 195: " The Pilgrim Beggars," by Gogonendranath Tagore. No. 176: " Evening Toilet " by Kalipada Goshal. No. 194 " The Birth of the Ganges " by Nabendranath Tagore. No. 174 : " Rama Worshipping the Sea " by Kalipada Gosh. Nos. 178: " Charm of the East " by M. A. Rahman Chughtai, and 175 " Id and the First Moon," by S. Ukil are influenced by the Bengal School.

On the last screen No. 193 " Triumph of Devotion," is by G. H. Nagarkar of Bombay. The scene of this picture is taken from a famous incident in the Mahabharata. Draupadi, the heroine of the Epic, is being stripped of her garments by her enemy Duryodhana ; but her modesty is preserved by the fact that there always remains another garment, in the place of the one removed—a miracle due to Krishna's intervention.

No. 192: " Meditation " by S. N. Gorakshakar (Bombay) is a well-realised scene from Indian life.

GALLERY No. VI.

(Indian Armour and Indian Pictures.)

(*Sir Ratan Tata Art Collection.*)

Gallery No. VI (known as the Armoury) has a remarkable collection of various types of Indian and Oriental Arms which include :—

1. Swords of various types (Talwars or Shamshiers).
2. Daggers (Katars and Jambias).
3. Broad Daggers (Jamdhars).
4. Daggers (Kukri).
5. Globular Maces (Shashpars and Gurnz).



View of circular gallery looking towards the Armoury.

6. Shields (Dhals).
7. Axes (Tarangalahs and Tabars).
8. Long coat worn over Armour (Zira Bukhtar).
9. Coats of Mail (Zira Bakhtar).
10. Mail Helmets.
11. Spears (Bhalas).
12. Lances (Barchha).
13. Bows and arrows (Tir Kamans).
14. Pointed Axes, *i.e.*, Crowbill (Zaghnol).
15. Old Guns, Blunderbusses, Matchlocks (Bundukhs).
16. Pistols (Tafancha), etc.

The arms are displayed in 26 cases. Most of the exhibits belong to the Mahommedan, Moghul, and Maratha periods ; and some were used by Persians, Arabs, Pathans, Assamese, Nepalese and Sindhis. There are many weapons in this collection which are historical. A word or two may be said about some of these.

Some of the swords displayed in Cases Nos. I and II bear inscriptions in Arabic and Persian. These inscriptions mostly invoke the name of God or the Prophet, and quote sayings from the Koran. Sometimes the owner's name, and a date also, is inscribed on these swords together with the maker's name. Most of the swords are of damascened steel. This art of damascening is said to have become extinct for the last seventy or hundred years.

No. 384 is a highly damascened sword with the following inscriptions :— "Shahanshah Aurangzib Alamgir," "1094 A.H." meaning "Emperor Aurangzib Alamgir," dated "1682 A.D."

No. 467 is a very interesting sword having the following Arabic inscriptions engraved in gold :—

"Ali Allah ho-tavakal," *i.e.*, "With Faith in God."
 "Ya Ali," *i.e.*, "Oh Ali," etc., etc.

With regard to the second inscription, *viz.*, "Ya Ali," Ali, the third Khalif, was the son-in-law of Mahomet the Prophet. He was one of the greatest warriors amongst the Mahommedans, and hence his name is inscribed after the name of God (Allah). The third inscription "Ya Fatma" invokes the name of Fatma who was Ali's wife. The last two inscriptions are on the reverse side of the sword and they invoke the names of the other two Khalifs. The inscriptions on the sword were written in order to stimulate the warrior firstly by invoking Allah, *i.e.*, God, then Ali, their greatest warrior, whose footsteps the soldiers wished to follow, [then the memory of the great warrior's wife 'Fatma,' and lastly by invoking the names of the other two Khalifs, Hasan and Husain.

No. 411 bears the name of its maker Asad Ullah Amal and has a Talismanic sign in a square enclosing four letters Ba, Lam, Vow, Hay (which are to be read from right to left). This square is called *Bedough*.*

The following inscriptions which are found in No. 416 are generally found on other swords also :—

"Nasr-min-ullaho Fateh-un Qarib," *i.e.*, Proceed with faith in God and success is near.

"Ya Allah Lahol Vo La-quwatu Illa Billa tatul Azim," *i.e.*, There is no power or virtue except in God—the most eminent and great.

*It is said that the word *Bedough* was the name of an ancient merchant of Arabia, who, having by his piety obtained the blessing of the Deity, was always prosperous. This figure has long been considered as a talisman in the East, engraved on seals as well as on arms ; it is used especially to seal letters sent long distances across land and sea, so as to place them under the protection of the guardian angel. In the language of symbolism, the square itself was the emblem of divinity. The equality of its sides represents the immortality, and the right angles the strength of the deity. (*Indian and Oriental Armour by Lord Egerton of Tatton.*)

Cases Nos. III and IX consist of matchlocks, rifles, old type flint-lock guns, blunderbusses, old type pistols, etc.

Case No. IV has a specimen of a suit of Armour which consists of a coat, pants and helmet with breast-plates, shoulder plates, gauntlets, etc. This type of armour was generally used in olden times when there was a hand to hand sword fight. Below this suit are specimens of bows with arrows.

Case No. V contains very interesting old types of Gauntlet Swords and old Maces, battle-axes, etc. Nos. 3, 4, 5, 6, 7, and 10 are Gauntlet swords (Patas) having straight rapier blades. Nos. 13, 15, and 17 are Maces.

Case No. VI is one of the best arranged of these cases and contains some historical exhibits.

Nos. 134, 173 and 178 are straight-bladed damascened swords slightly widening at the point. No. 126 is also similar to these swords but it is not widened at the point. No. 134 is of historical importance as it belonged to Sultan Sakandar Shah Allahuddin Khilji. On it is inscribed: "In the name of God who is most merciful and compassionate." The other inscription reads "Victory is at hand." Below the inscriptions are seen five dots which are significant as they denote that five heads fell to this sword.

Daggers (Katars), and knives are displayed all round the shields which are in the centre of this case. No. 181 is a dagger having its blade chiselled in low relief with representations of a fight between a tiger and an elephant. No. 140 Dagger is similar to No. 181 but displays hunting scene in low relief. The hilts of

both these daggers are ornamented with gold. Some of the other daggers are plain and some have designs, inscriptions, etc.

Case No. VII has varieties of spears. No. 24 is a spear with waved edges. No. 22 is a sword with waved edges. No. 327 is an Assam Spear. No. 331 is a Poniard (Maru).

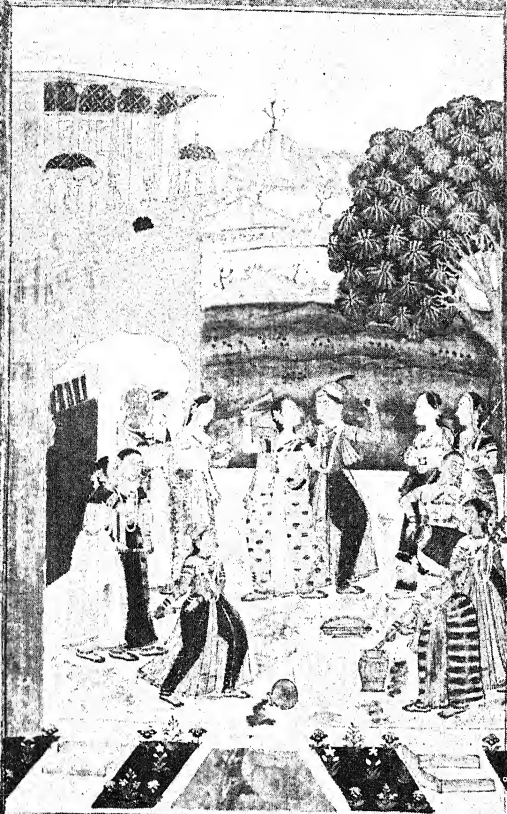
In Case No. XXIII exhibit No. 25 is a type of weapon usually known as Tiger's Claws (*Vagh-nakh*). No. 162 is a dagger with the name of Mahomed Ali Shah inscribed on it. There is also a further inscription which reads "In the name of Ali who was victorious with his famous sword Zulfakar." No. 34 is a Kukri with the Persian inscription which reads : In the name of the Almighty who is great and merciful." No. 21 is a sword (*Dha*) having a square blunt end ; it is of Burma type. No. 91 is a Poniard. No. 498 is a Persian Battle Club.

Case No. XXIV contains shields, daggers, mace, breast-plate, etc. No. 350 is a sword of Southern India.

Case No. XXV has various types of shields, daggers and swords. These swords are of great interest. Nos. 97, 23 and 103 are swords with carvings of hunting scenes, animals, etc., in low relief. No. 97 is specially interesting as it is a Rajput sword with a Persian inscription of Narayan Swami. Also some animals and figures are engraved on it. No. 164 is a saw-edged sword. No. 107 is a sword having bifurcated points. No. 77 is a sword having engravings of the ten incarnations of Vishnu* (*Dashavataras*) and other inscriptions. So also in sword No. 53 are the ten incarnations of Vishnu.

* The ten incarnations inscribed on the sword are as follows :—1. Fish (*Matsya*), 2. Tortoise (*Kurma*), 3. Boar (*Varaha*), 4. Man-lion (*Narasinha*), 5. Dwarf (*Vamana*), 6. Balarama, 7. Parashurama, 8. Shrirama, 9. Buddha, 10. Kalki.

درینست رگبتی مند دل را گشت وقت او در رسم سماکن پس میخوانند سورت



اینست که در دوین غنچه و محبو بهر استاده را گشت مانی نهانند او خود محبوت را اولیست

Vasant Raga.

Case No. XXVI consists of a shield in the centre surrounded by various types of swords, scabbards, gauntlets, daggers, etc. This shield is a historical one, as it belonged to the Emperor Akbar dated 1002 A.H. with 12 signs of the Zodiac * of gold. It has a charming green border.

Case No. XVI consists of swords, daggers, shield, scabbards and pistols, etc. The scabbards are noteworthy as they are ornamented and engraved with silver. Nos. 257 and 258 are swords with silver handles.

Case No. XV consists of Arab swords, daggers, powder flasks, etc. The shield in the centre is Indian with the mark of Hanuman (God of Strength) engraved on it.

No. 247 is a Powder Horn (Hidda). Generally the soldier's stock of powder was kept in such horns as this.

Nos. 248, 250, 249 are boxes (one large and two small ones) which make a complete set used for keeping flints. These boxes are called Zulmas. Nos. 252, 253 and 254 make another set.

No. 244 is a necklace at the end of which a small powder horn is attached for immediately charging the gun. The horn just above this necklace is the usual type of such receptacles.

Cases Nos. XI and XIII give a display of rich daggers and swords. These weapons have handles of various kinds of jades, crystals and ivory. Some of the jade handles are studded with precious stones. These daggers are supposed to have been owned by rich noblemen and princes. The scabbards of some of the swords are highly ornamented.

*The twelve Zodiacal signs are as follows :—

Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius and Pisces.

GALLERY NO. VI.

Nos. 687 and 688 are jade powder flasks.

No. 690 is a Fakir's Kluch (Zafar-Takia), the lower part of which is missing.

In Case No. XIII there is a display of shields, daggers and Goads (Ankusha), etc.

Case No. X contains a Padded Coat with two lances, and a saddle underneath.

In Case No. XXII the top Sword displayed on the Japanese sword-holder is a unique one as it is a very rare specimen of its kind having ball bearings inside it. It is said that in former times these ball bearings were filled in with pearls or with balls of gold so as to enable the warrior to raise money on the security of pearls or gold in times of difficulties during the war. Sometimes iron or steel balls were put in these ball bearings ; these produced an encouraging sound at the time of fighting.

Case No. XXI contains a Zira-Bakhtar with breast and shoulder plates on it ; it also contains gauntlets, axes, a chain head-cover (Sir pouch) and a shield made of Rhinoceros' hide having tigers painted on it.

Case Nos. XVIII, XIX, and XX have a display of Swords with the usual Persian inscriptions such as "Victory is at hand." "In the name of God who is most merciful and compassionate."

The Mail Coat (Zirrah) in Case No. XIX is made of separate rings, each ring being inscribed with the name of Allah and four Khalifas, viz., Ali, Fatma, Hasan, Husain.

Nos. 270 and 271 are pairs of steel gauntlets (Dastanas).

GALLERY NO. VI.

The Copies of the Mural paintings of the Ajanta Caves* displayed in this Gallery are part of the Sir Akbar Hydari Loan Collection. These interesting and beautiful copies (the work of Mr. Syed Ahmed) give the visitor an idea of the famous paintings executed by Buddhist artists from the 1st to the 7th century in the Cave Temples of Ajanta. This famous sanctuary of art is situated about 300 miles distant from Bombay in the Dominions of His Exalted Highness the Nizam of Hyderabad. A very fine copy of the Ardebil Carpet (South Kensington), which is made in Surat belongs to the Sir Ratan Tata bequest.

* See "The Women of the Ajanta Caves" by the Author which can be obtained in the Entrance Hall, and "At Ajanta" by K. H. Vakil (Taraporevala). A compendious work on the subject is in preparation by H. E. H. the Nizam's Government.